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ABSTRACT

The nine modules presented in this paper are designed to guide students in a one-semester Shakespeare Course through the reading of three Shakespearean tragedies ("Hamlet," "Othello," and "Macbeth"), three comedies ("Midsummer Night's Dream," "Merchant of Venice," and "The Tempest"), and three histories ("I Henry IV," "Richard III," and "Richard II"). In each category, one of the plays is approached from the point of view of plot, one from the point of view of character, and one from the point of view of language. Introductory material lists required texts, explain the course organization, and lists learning objectives for the course and the modules. Each module lists objectives, describes required and optional activities and reading assignments, suggests activities for assessment and remediation, and--in most cases--lists study questions for the play being studied. (GW)

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TEACHING MODULES FOR NINE PLAYS BY SHAKESPEARE

Denzell Smith

1978

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CS 204 264

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COURSE: Shakespeare, one semester

TEXTS: William Shakespeare, The Complete Works, ed. Alfred Harbage. Penguin.
Leonard Dean, ed., Shakespeare: Modern Essays in Criticism. Oxford, GB 46.

READING: Nine plays and the "Introduction" to each in the Complete Works.
Certain essays in Shakespeare: Modern Essays in Criticism are required reading as part of Instructional Activities.

ORGANIZATION OF THE COURSE:

Nine of Shakespeare's best-known plays have been selected so that you will read in Group A three tragedies (Hamlet, Othello, and Macbeth), in Group B three comedies (Midsummer Night's Dream, Merchant of Venice, and The Tempest), and in Group C three histories (1 Henry IV, Richard III, and Richard II). From each of these groups, three plays have been selected which best yield to analysis from the point of view of plot, character, and language. Thus Hamlet, Midsummer Night's Dream, and 1 Henry IV will be studied from the point of view of plot, Othello, Merchant of Venice and Richard III from the point of view of character, and Macbeth, The Tempest, and Richard II from the point of view of language. This organization can be schematized as follows:

	A. Tragedy	B. Comedy	C. History
Play No. 1, Plot	<u>Hamlet</u>	<u>Mid. N. Dream</u>	<u>1 Henry IV</u>
Play No. 2, Character	<u>Othello</u>	<u>Merchant of Ven.</u>	<u>Richard III</u>
Play No. 3, Language	<u>Macbeth</u>	<u>Tempest</u>	<u>Richard II</u>

You may begin your study with any of the three plays which emphasize Plot. You may, if you wish, study all three plays which emphasize Plot first; however, you may study only one which emphasizes Plot, and then proceed to one which emphasizes Character. Thus you may study in order Plays 1, 2, and 3 in Group A, Tragedy, and then proceed to Plays 1, 2, and 3 in Group B, Comedy. Or, you may study all those plays which emphasize Plot, and then all those which emphasize Character, and so on. You may study all the Comedies first, or all the Histories, or all the Tragedies. The order in which you take up these genres (kinds) of drama does not matter. But you must study Plot before you study Character, and Character before Language. You are asked to do this because analysis of Plot is easier than analysis of Character, and Character is easier than language. Otherwise how you organize your study is up to you.

GENERAL OBJECTIVES FOR THE COURSE:

A guided reading of nine of Shakespeare's major plays in three genres will enable the student to:

1. develop skills necessary for analyzing Shakespeare's use of plot, character, and language,
2. acquire the experience needed to make inferences about meaning based on analysis,
3. understand Shakespeare's excellence in using the basic components of all plays, and thereby
4. obtain a favorable attitude towards Shakespeare's masterpieces.

OBJECTIVES FOR THE MODULES WHICH EMPHASIZE PLOT AS A TOOL FOR DRAMATIC ANALYSIS
(Hamlet, Midsummer Night's Dream, and 1 Henry IV):

A guided reading of three of Shakespeare's plays which yield to analysis from the point of view of plot will enable the student to:

1. describe the plots and sub-plots of the three plays,
2. analyze the relationships of plot to sub-plot in regard to the stories told, the subjects, and the inter-actions of the characters,
3. explain how the order and arrangement of the plot contributes to meaning, and thereby
4. understand why Shakespeare is admired for his excellence in constructing plots.

OBJECTIVES FOR THE MODULES WHICH EMPHASIZE CHARACTER AS A TOOL FOR DRAMATIC ANALYSIS
(Othello, Merchant of Venice, Richard III):

A guided reading of three of Shakespeare's plays which yield to analysis from the point of view of character will enable the student to:

1. describe character,
2. explain motive,
3. explain the use of character and motive to create conflict, and
4. perceive the complexity of meanings--and thereby the excellence--of Shakespeare's plays.

OBJECTIVES FOR THE MODULES WHICH EMPHASIZE LANGUAGE AS A TOOL FOR DRAMATIC ANALYSIS
(Macbeth, The Tempest, Richard II):

A guided reading of three of Shakespeare's plays which yield to analysis from the point of view of language will enable the student to:

1. recognize image patterns,
2. explain their functions,
3. analyze dramatic speech,
4. make inferences about meaning from the analysis,
5. analyze soliloquy and its uses, and thereby
6. perceive why Shakespeare is called a "poet."

Group A, Tragedy
Play No. 1
Emphasis: Plot

HAMLET

Objectives:

Action, Aristotle says, is the soul of drama. The word we use to describe the action of a play is "plot." All plays have a plot, and in all plays plot contributes to the play's "meaning." A guided study of Hamlet should enable the student to:

1. re-tell the plot of the world's most famous play,
2. analyze the actions and counter-actions of the revenger and his antagonist,
3. explain how this order of events controls meaning,
4. explain what those meanings are, and thereby
5. experience Hamlet's dissolving moral world.

Instructional Activities:

Required:

1. Read the "Introduction" to the play and the play in Harbage, The Complete Works.
2. Read the essay "Hamlet and the Tragedy of Revenge" in Shakespeare: Modern Essays in Criticism, pp. 218-226.
3. Discuss this question: does Shakespeare arrange the plot of the play so that the revenger proceeds as quickly as possible to his revenge, or is the plot of the play arranged to support the view that the revenger delays far too long in taking his revenge?

Optional:

4. Read:
 - a. "The World of Hamlet" in Shakespeare: Modern Essays in Criticism, pp. 242-262. This essay explains why Hamlet is regarded as one of the world's great plays.
 - b. "The Imagery of Hamlet" in Shakespeare: Modern Essays in Criticism, pp. 227-241.
5. Discuss the essay "The World of Hamlet." Focus the discussion on such topics as these:
 - a. Are the points mentioned by the essay as important in Hamlet of any personal interest to you?

HAMLET

- b. Are the points mentioned by the essay in fact spoken of or important in the action of the play? Where? Why would you claim they are important?
 - c. What in Hamlet do you think makes it important for our time?
7. Select one character in the play other than Hamlet himself and make a list of the places he or she appears in the play. Then write a brief explanation of why that character was included in the play. Think about your explanation until you are confident that you are satisfied with it.
 8. Write out a list (in the order of occurrence in the play) of the actions Hamlet initiates against Claudius and that Claudius intitates against Hamlet. Notice how the final bloodbath is brought on by the actions intitated by Claudius; notice how Claudius' intentions are turned against him in the final scene. How does the arrangement of events in the duelling scene influence our response to Hamlet's actions in it?
 9. Re-tell the story of the play from beginning to end. Begin with the introductory scene, and do not leave out anything that might be seen on the stage if you were a spectator at a performance of the play. Re-tell the events in the order in which they occur. When you have done this explain what the obstacles are that prevent Hamlet from taking revenge at once. Consider the obstacles that are placed in his way or that he places in his own way, the order in which he encounters these obstacles, and what happens that enables him to overcome the obstacles. Finally, explain how the duelling scene reflects the character relationships and obstacles of the action that has led up to it.

Post Assessment:

Explain to your Instructor what happens in Hamlet, how the arrangement of action in the plot accounts for the supposed "delay," why the problem of Hamlet's delayed revenge is important for the play's meaning, and what in Hamlet makes the play of universal interest.

Remediation:

If your explanation is not deemed satisfactory, do (or do over again) the following activities:

1. Item 1 & 2 in Required Instructional Activities.
2. Item 4 in Optional Instructional Activities

Then re-do the post-assessment.

Group B, Comedy
Play No. 1
Emphasis: Plot

A MIDSUMMER NIGHT'S DREAM

OBJECTIVES:

Upon completion of a guided study of the play from the point of view of plot, the student will be able to:

1. identify and describe the multiple plots in the play, character types, and their relationship,
2. analyze the subject matter of the plots,
3. using his analysis of the subject matter as a tool, make a critical observation about Shakespeare's meaning in the play,
4. using his description of the inter-relationships of the plots as a tool, make a critical observation about the relationship of plot development and meaning,
5. describe Shakespeare's skill in ordering his plots, and thereby
6. describe this play as a comic vision of man's irrational folly in love.

INSTRUCTIONAL ACTIVITIES:

Required:

1. Read the "Introduction" to the play in the Complete Works, especially noticing the discussion of the four groups of characters on pp. 146-148, and read the play.
2. Read the essay "A Midsummer Night's Dream" in Shakespeare: Modern Essays in Criticism, pp. 90-102.

Optional:

3. After reading the "Introduction" and essay above, answer the Study Questions. You could discuss the questions with another student, or write out brief answers to them, or merely answer the questions to your own satisfaction.
4. Make a map which shows where the events of the play took place. Attach to it a chart which shows where the plots begin and end, and at what points the characters from one plot interact with the characters from another.
5. Design and carry out your own Instructional Activities related to the objectives of this module.

A MIDSUMMER NIGHT'S DREAM

Post Assessment:

You may complete the Post-Assessment with any of the following:

1. Construct a series of questions which would guide you, if you were to lead a discussion, in bringing a group of readers to infer the importance of the subject matter and the arrangement of plots as tools to determine meaning in Midsummer Night's Dream. Submit your list of questions to the Instructor for evaluation.
2. Make a written analysis of the objectives, and send it to the Instructor for evaluation.

Remediation:

Should you have difficulty inferring reasons which explain why the plots are begun and ended when they are, and why the characters in each of them interact as they do, re-read the play carefully, and discuss these topics with another person who is familiar with the play. It may be necessary to contact the Instructor.

A MIDSUMMER NIGHT'S DREAM

Study Questions

1. What stories are we told in the play?
2. How many of them do we see acted out?
3. What type of character participates in each one of these plots?
4. How do the plots progress: by telling all of one story, then all of another, and so on; or, by interweaving the stories?
5. What plot begins the action? What plot is taken up next? And what one after that?
6. Are all the plots brought to their conclusion simultaneously? Or are they ended at different times in the play? If the latter, why are they ended when they are?
7. What is the human activity which all the plots have in common?
8. Which plots show that activity carried to excess?
9. Which plots show that activity corrected or normalized?
10. What phrase would you use to describe the excess of the activity? Of the activity normalized?
11. When in the development of the action does the activity begin to be carried to excess?
12. When in the development of the action is the excessive activity corrected?
13. What is the cause of the correction in each instance?
14. What is the result of the correction for each character, and what will his or her future life be like?
15. Do the characters speak about or give any indication that they have understood or learned from their experience?
16. Who does make a final judgment about such activities, and where does he speak of them? What does he say about them?

Group C, History
Play No. 1
Emphasis: Plot

1 HENRY IV

OBJECTIVES:

The plot (the arrangement of the incidents) in 1 Henry IV portrays the struggle of opposing forces in Henry's kingdom as well as the struggle of opposing forces in the leading character in the play, Prince Hal. Directed study of the play will enable the student to:

1. identify the plots,
2. describe their arrangement,
3. explain the subject of each plot,
4. infer the relationship between the arrangement of the plots and their subjects, a relationship which provides the key to Shakespeare's meaning,
5. evaluate Shakespeare's ability to order plots so that they develop and reveal meaning, and
6. experience the conflict of political values in an Elizabethan history play.

INSTRUCTIONAL ACTIVITIES:

Required:

1. Read the "Introduction" and the play in Harbage, ed., The Complete Plays.
2. Make a chart of the plots in the play which shows what stories are told, what characters are in each plot, when the characters from one plot inter-act with or move to another, and when the plots are finally brought together. Explain to your own satisfaction what Shakespeare meant by arranging the plots in this way.

Optional:

3. Read the essay "From Ritual to Comedy" in Shakespeare: Modern Essays in Criticism, pp. 144-166.
4. With other students, discuss the place of Falstaff in the structure of the play. You might focus your discussion on such points as:
 - a. why Falstaff is Shakespeare's most famous comic character,
 - b. why Falstaff is a sympathetic character, given what he actually does in the play, or
 - c. whether Falstaff represents one extreme, Hotspur another, and if the Prince chooses between them.
5. Answer the study Questions attached to this module. Use the chart you made for question 2 above as an aid to answering the questions; if your answers to the questions reveal that your chart is in error, correct it. Do these activities to your own satisfaction.

1 HENRY IV

Post-Assessment:

Write a brief critical essay in which you discuss how plots help determine meaning in 1 Henry IV. Briefly describe the characters and their activities in each plot, the arrangement of the plots in the play, their inter-actions, and their final resolution. Explain how these relationships enable you to say what the play means, and what that meaning is. Write this essay to the satisfaction of your instructor.

Remediation:

If your Post-Assessment essay is deemed unsatisfactory, re-read the play and re-answer the questions attached to this module. Write the Post-Assessment essay again.

I HENRY IV

Study Questions

1. Do the characters in the play fall into certain groups which engage in characteristic activities?
2. If so, what are the groups, who is in each, and what are their characteristic activities?
3. What group represents the stability and order of the kingdom?
4. Do the activities of the other groups ever threaten the values of stability and order?
5. When are they threatened?
6. How serious is the threat?
7. By what means are these threatening activities curtailed?
8. What group is Prince Hal allied with at the beginning? In the middle? At the end?
9. What activity does Prince Hal engage in at the beginning which threatens order and stability?
10. Why does Prince Hal do it? (are there any passages in which he explains his own conduct? Are there any passages in which he talks to another character about what he plans to do and why? Does Shakespeare emphasize these passages or play them down? Why?)
11. Is Prince Hal set in opposition to other characters in the play? Who are they?
12. What do they do that they should or should not be doing?
13. What activity does the Prince engage in which finally shows him as fulfilling the promise he made, and which sets him in conflict with the characters he is contrasted to?
14. How successful is he in this activity? What will others think of the outcome?
15. What does the Prince say about his victory? (Is the victory merely that of the King's forces over the rebels, or does it signify something about the emergence of the young prince?)

Group A, Tragedy
Play No. 2
Emphasis: Character

Othello

OBJECTIVES:

Plots show characters in conflict with external forces, other characters, or themselves. Othello, Shakespeare's only domestic tragedy, has in it a hero, Othello, and a villain, Iago, famous for their character development, motives, and subsequent conflict. A guided analysis of the chief characters and their motives in the play will enable the student to:

1. describe the traits of character of the important characters,
2. explain the motives for their actions,
3. perceive the relationship between character trait, motive, and conflict,
4. evaluate Shakespeare's use of character in conflict to reveal meaning, and thereby
5. experience the tragic theme of loss of faith.

PRE-REQUISITE:

Successful completion of one of the modules in this course which emphasizes plot.

INSTRUCTIONAL ACTIVITIES:

Required:

1. Read the "Introduction" and the play in Harbage, The Complete Plays.
2. Read the essay "Wit and Witchcraft in Othello" in Shakespeare: Modern Essays in Criticism, pp. 329-345.
3. Write answers to the Study Questions on Othello attached to this module.

Optional:

4. Organize and participate in a discussion of the Study Questions.
5. Describe the plot of the play in the proper order of events, to a person who has not read it, explain why Iago acts as he does, why Othello believes Iago, what happens to Othello's character when he believes, and what Othello is like at the end of the play. Make your explanation to the satisfaction of your listener.
6. Discuss the viewpoint of Iago and Othello found in the essay "Wit and Witchcraft in Othello." Possible topics for your discussion could be:
 - a. Do the descriptions of character in the essay enable you to answer any of the study questions?
 - b. Are the descriptions of character in the essay in accord with your views? If not, who has the better evidence from the text, you or the writer of the essay?
 - c. What conclusions about the play's meaning are to be found in the essay? If they depend upon inferences based on characters and

OTHELLO

their relationships, are they in accord with your views? If not, who makes the better argument, you or the writer of the essay?

Post-Assessment:

Write out answers to the Study Questions which are deemed satisfactory by your instructor.

Remediation:

If your answers are not deemed satisfactory, re-read the play and at a later time re-do the Post-Assessment exercise.

OTHELLO

Study Questions

A. Iago

1. A soliloquy is a speech delivered while the character is alone on stage, intended to inform the audience of what it needs to know. Examine carefully Iago's planning soliloquies at I iii 377-398, II i 280-306, and II iii 319-345, and make a list of the motives he cites for hating Othello and Cassio.
2. Compare Iago's reasons for hating Othello in his planning soliloquies to the reasons he gives to Roderigo in I i. What are the differences?
3. Does Iago's private revelation of motive suit his self-description at I i 49-55 and I iii 319-331?
4. Exactly what are Iago's plans as he reveals them in his soliloquies?
5. Would you say he has them fully developed in all particulars? Or does he have a general scheme which he initiates, and then takes further action as the general plan develops?
6. How do his actions in this regard suit his character as he conceives of it in I i 49-55 and I iii 319-331?
7. Does Iago at the beginning conceive of the actions which he suggests and initiates later in the play, namely the attempt on Cassio's life, Roderigo's death, and the murder of Desdemona?
8. If not, what should we say about his character as he conceives of it in I i 49-55 and I iii 319-331?
9. List Iago's character traits, as he sees them, as Roderigo sees them, and as Othello sees them.
10. What motive finally emerges as Iago's driving force? In order to answer this question, re-examine your list of his reasons for hating Othello, consider the relationship of his original plans to the final outcome of the play for Othello, Desdemona, Cassio, and Roderigo, notice the stage directions about Othello at III iii 461, and finally ask yourself what a person wants who acts in this way to people of this kind.

B. Cassio

The answer to question 10. above perhaps will be clarified by further examination of character traits and motives in Cassio, Roderigo, Desdemona, and Othello.

1. What kind of man does Cassio reveal himself to be in II iii 12-26 when he responds to Iago's gross remarks about Desdemona?

2. When he bemoans his actions after he has disturbed the peace in II iii 249-318?
3. Does Shakespeare want us to believe he ever could have been guilty of what Iago charges him with to Othello?

C. Roderigo

1. Towards what end does Roderigo want Iago's help in Act I?
2. Does Roderigo have any chance of gaining his goal?
3. If not, why not? See especially I iii 338-376.
4. Why is Roderigo useful to Iago in Act I?
5. In Act II?
6. In Acts IV and V?
7. What is shown us about Iago when we know that Iago even tells Roderigo outright that he is not what he seems, and yet Roderigo continues to believe that Iago will assist him?

D. Desdemona

1. Why does Desdemona love Othello? See I iii 128-170, I iii 180-189, I III 248-259, and I iii 260-274.
2. What does Shakespeare have the Duke say and do which supports our impression that she tells the truth about why she loves Othello, and that her love is real?
3. Where in Acts II, III, and IV do we have evidence that she is open, honest, and loving, quite the opposite of the "supersubtle Venetian" that Iago charges her with being?

E. Othello

1. What does Othello say and do in I ii that tells us what kind of man he is?
2. What does he tell the Venetian Senate about the "magic" he is charged with?
3. How did he win Desdemona's love?
4. How does the Duke evaluate Othello's explanation?
5. Why does Othello want Desdemona to accompany him to Cyprus?
6. On the basis of the events, speeches, and confrontations of Act I, what would you say Othello had faith in?

7. On the basis of the events, speeches, and confrontations of Act I, list the traits of character Othello has. (Notice that his self-evaluation corresponds to our evaluation, unlike Iago's.)
8. What in Othello's character and situation make him so susceptible to Iago's insinuations about Desdemona?
9. If Othello's character changes when he is under Iago's influence, what in it changes?
10. Is Iago entirely responsible for urging Othello to kill Desdemona, or is there something in Othello's character which requires him to kill her?
11. If the latter, was it in his character from the beginning? What is it?
12. What is Othello's character at the end of the play? (See V ii 338-356)
13. What two points of view towards life do Othello and Iago represent?
14. Which of them wins out?

Group B, Comedy
Play No. 2
Emphasis: Character

MERCHANT OF VENICE

OBJECTIVES:

Characters in opposition provide the dramatist with the opportunity to let their actions reveal conflict, and to let the outcome of the actions suggest a meaning. A guided study of characters in conflict in Merchant of Venice will enable the student to:

1. analyze the differences in outlook between Shylock and the Christians,
2. explain how much progress the Christians make towards harmony, and
3. make a critical observation about the play's controlling idea.

PRE-REQUISITES:

Successful completion of one of the modules in this course which emphasizes plot.

INSTRUCTIONAL ACTIVITIES:

Required:

1. Read the "Introduction" and the play in Harbage, The Complete Works.
2. Read the essay "The Merchant of Venice in Shakespeare: Modern Essays in Criticism, pp. 37-71.
3. Write out an outline of the contents of the essay in 2. above.

Optional:

4. Discuss the justness of the critical observations about character and theme made in the essay in 2. above.
5. Describe carefully and fully the characters and what they do to someone who has not read the play. Ask him to comment on the credibility of the story, the justice of the courtroom, and the possibility for happiness at the end. Explain why you agree or disagree with your listener's remarks.
6. Describe carefully and fully the characters and what they do. When you have made the play clear, argue the view that Shakespeare was not prejudiced against Jews.
7. Write out a proposal in which you explain how you as director of a student performance will use The Merchant to teach the lessons of charity and love.

MERCHANT OF VENICE

Post-Assessment:

Answer the study questions attached to this module to the satisfaction of your instructor.

Remediation:

If your answers are not satisfactory, re-read the essay in 2. above, and undertake the Optional Instructional Activities which you did not do.

THE MERCHANT OF VENICE

Study Questions

1. Notice that the scenes alternate regularly between Venice and Belmont. What does such a contrast of place suggest?
2. What characteristic activities occur in Belmont, and what in Venice?
3. What are the reasons for the Prince of Morocco's choice, and why does he fail?
4. What are the reasons for the Prince of Arragon's choice, and why does he fail?
5. What are the reasons for Bassanio's choice, and why does he succeed?
6. What do we discover about Shylock's likes, dislikes, and desires on his first appearance?
7. What reasons does he give for hating the Christians?
8. What does he do that would cause him to be scorned?
9. What is he concerned about when Jessica flees with his money?
10. What does he say that arouses our sympathy?
11. If Shylock meets "evil with evil," as the "Introduction," p. 212, col. a says, what are we finally think of him? Does the outcome of the trial scene support your view?
12. What does Portia say about her love for Bassanio?
13. Why does she go to Venice?
14. What lesson does she teach in the trial scene?
15. What then can we say about Portia's character--her salient traits?
16. Why do Portia and Nerissa, in disguise as the Lawyer and friend, beg the rings from Bassanio and Gratiano?
17. Why do Bassanio and Gratiano give them away?
18. When all return to Belmont, what does Portia teach Bassanio when she asks about his ring and reveals that she has it?
19. What, therefore, must be the viewpoint towards personal inter-relationships of the characters who are to live at Belmont?

Group C, History
Play No. 2
Emphasis: Character

RICHARD III

OBJECTIVES:

Over the centuries, Richard III has been performed more than any other Shakespearean play. Its popularity depends on its leading character, the villain-hero Richard. A guided study of this character will enable the student to:

1. analyze the motives and actions that make Richard a villain,
2. list the qualities which make Richard's character interesting, attractive, and even sympathetic,
3. describe the past actions and goals of his enemies,
4. describe how Richard overcomes his enemies, and
5. account for his final failure.

PRE-REQUISITES:

Successful completion of one of the modules in this course which emphasizes Plot.

INSTRUCTIONAL ACTIVITIES:

Required:

1. Read the "Introduction" and play in Harbage, The Complete Works.
2. Construct an "obstacle course" which visually reveals what Richard's obstacles to success are. Use children's building blocks of different shapes or colors; let one shape or color stand for the obstacles within Richard's own character, and another shape or color for external obstacles, such as a strong opponent, or a group of opponents, or a situation. Tape a piece of paper naming the obstacle on to the block. Arrange the blocks in a line in the sequence in which Richard encounters them in the play. Use a uniquely shaped or colored block to represent Richard himself. Physically move this block through or around the obstacles, and while you do so, explain what Richard does to overcome or circumvent that obstacle. Finally, explain why Richard is overcome by the last obstacle he encounters.

Optional:

3. Make a list of all the reasons you can think of why Richard should succeed. Make another list of all the reasons you can think of why Richard should not succeed. Explain which list is more persuasive, and why.

POST-ASSESSMENT:

Explain to your Instructor's satisfaction the five points listed in the "Objectives" for this play.

REMEDIATION

Do any of the Instructional Activities you have not done, re-think the character of Richard, and discuss your new views with your Instructor.

Group A, Tragedy
Play No. 3
Emphasis: Language

MACBETH

OBJECTIVES:

Images are literal and concrete representations of a sensory experience of of an object that can be known by the senses. Macbeth is a study in imagery. Upon completion of a guided study of Macbeth, the student will be able to:

1. identify and describe images in the play,
2. recognize images having a common subject,
3. explain the importance of those subjects to the plot and to the character of the hero, and
4. describe the world that Macbeth creates.

PRE-REQUISITES:

Successful completion of one of the modules emphasizing plot and one emphasizing character.

INSTRUCTIONAL ACTIVITIES:

Required:

1. Read the "Introduction" and the play in Harbage, The Complete Works.
2. Read the essay "Macbeth" in Shakespeare: Modern Essays in Criticism, pp. 346-360.

Optional:

3. Relate your personal experience to one of the major symbols in the play: fear, blood, sleeplessness, or an awareness that time is askew. Do this by describing to a friend in detail an experience in your life in which one of these four symbols figured strongly; then explain why it is still important for you; and finally, explain how that experience has helped shape your view of the world you live in.
4. Only twice is an explicit motive attributed to Macbeth, namely ambition (at I.v.17 by Lady Macbeth and at I.ii.27 by Macbeth himself). Look up the word "ambition" in Webster's Third New International Dictionary. Notice its root meaning in Latin. Look up "aspiration" in the same dictionary; notice its root meaning. Discuss with a friend or your Instructor whether or not you believe Shakespeare chose wisely when he used "ambition" to name Macbeth's motive rather than "aspiration." Can the evidence of the images in the play be used in support of your argument?
5. If you have seen one of the movie versions of the play (such as Roman Polanski's) write a review of it which persuades readers of the play to see the movie.
6. Design and carry out your own Instructional Activities related to the objectives of this module.

POST ASSESSMENT:

1. Write a 500 word paper in which you locate images on one subject, explain what they say, explain how they expand our awareness of the subject, and

MACBETH

finally, describe the effect of this group of images in the play. Submit it to your Instructor for evaluation.

2. Write answers to the Study Questions and send them to the Instructor.

REMEDIATION:

Review the Study Questions and then re-write the Post-Assessment. (Submit the paper not previously attempted.)

MACBETH

Study Questions

Read the play slowly and carefully, as you would any written document that you really wanted to remember. While you read, keep pencil and paper at hand and make a list of those passages in which fear, blood, sleeplessness, and time are mentioned. These passages constitute what are called "image clusters" in the play. (There are others--can you identify any?) These image clusters influence our attitude toward the character who says them, toward the actions he does or refers to, and towards the play as a whole. When you have completed the play and your lists, turn to those passages which mention one of the four topics above, and re-read the passages on one topic in the order in which they occur. Then answer the following questions:

1. Are the passages grouped or do they occur at random?
2. What character or groups of characters say them?
3. If the passages are grouped together, where do these groups occur in the action?
4. Can you explain why those places are appropriate?
5. What does the presence of such passages in the speech of a character tell us about that character?
6. If some of the passages are easier to understand than others, use the footnotes to the text so that the harder passages are clear. What passage do you think reveals most about the character who says it?
7. What is the cumulative effect of the passages you have isolated?
8. What critical observation can you make about the relationship of the passages to Scotland under Macbeth's rule?

Group B, Comedy
Play No. 3
Emphasis: Language

THE TEMPEST

OBJECTIVES:

Dramatic speech, especially in verse drama, is more concentrated, suggestive, and meaningful than the speech of ordinary life. While the novelist or short story writer can tell the story, have the characters speak to each other, and explain what he means, the dramatist must accomplish his goals in dialogue only. A guided study of dramatic speech in The Tempest will enable the student to:

1. recognize the presence of speeches used to give information about the past, present, and future,
2. evaluate the truth of a character's remarks if statements from other characters give conflicting accounts,
3. recognize the means by which a character's thoughts or emotions are made known,
4. distinguish the style of speech of one character from another,
5. explain how style of speech reveals character, and thereby
6. explain how knowledge of use of dramatic language contributes to a fuller understanding of meaning.

PRE-REQUISITES:

Successful completion of one of the modules which emphasizes plot and one which emphasizes character.

INSTRUCTIONAL ACTIVITIES:

Required:

1. Read the "Introduction" and the play in Harbage, The Complete Works.
2. Read the essays "Shakespeare and the Nature of Man: The Tempest" and "The Tempest" in Shakespeare: Modern Essays in Criticism, pp. 456-461 and 462-466.
3. Answer the Study Questions attached to this module.

Optional:

4. Tell a friend about a time in your life when you felt an act against you justified revenge, and if you obtained it. In retrospect, was the act partly your fault, and the desire for revenge an unconscious admission of your own failing? How did you feel about taking or not taking revenge? Be honest!
5. Construct a series of questions about the play similar to those attached to this module as Study Questions. Use the general topics contained in those questions, but select other speeches or characters to ask about.

POST-ASSESSMENT:

Answer the Study Questions to the satisfaction of your instructor.

THE TEMPEST

REMEDIATION:

Re-read the play carefully, write out answers to the Study Questions, and discuss your answers with your Instructor.

THE TEMPEST

Study Questions

1. What is Prospero accomplishing in his long address to Miranda in I ii 1-187? To Ariel in I ii 242-300? To Caliban in I ii 320-375?
2. What happened at I ii 409-502?
3. Explain what we discover through the speeches at I ii 1-13, II i 274-290, II ii 172-183?
4. The speeches referred to in questions 1, 2, and 3 above tell us about the past, present, and the future, respectively. How do we know?
5. Prospero and Caliban have varying views of their master-servant relationship. Which view is correct?
6. Prospero and the shipwrecked noblemen have varying views of Prospero's rule of Milan. Does Prospero have just cause for revenge?
7. The situations referred to in questions 5 and 6 above are judged differently by different characters. How do we know which one is right? Is one patently true and the other false? Is there truth in both positions? Is the "truth" left up to us to infer on the basis of our commonly accepted views about morality and justice?
8. Locate an example of the following kinds of speeches:
 - a. a character describes his own action or emotion
 - b. a character's action is described by another
 - c. a character describes what he will do
 - d. a character tells us what he is thinking now
 - e. a character tells us what he thought in the past
 - f. a character makes an inference about another's motive on the basis of that character's speech or action
 - g. a character tells us why he did something in the past
 - h. a character tells us why he is doing something
 - i. a character tells us why he will do something
9. Answer these questions:
 - a. how do we know Prospero is angry in I ii 325-371? In IV i 139-148?
 - b. how do we know Miranda is in love in III i 16-32?
 - c. how do we know Ferdinand is fearful in I ii 388-408, 433-437?(Questions 8 and 9 address the means by which a character's thoughts or emotions are made known: his actions are described by others or himself; his motives are revealed in speech; his thoughts are made known in speech; heightened poetic language conveys emotion.)
10. When Caliban and Prospero argue about Caliban's conduct in I ii, and when Caliban describes what he will do for his new masters in II ii (you have examined both passages in answering the questions above), what can we infer about his character from his choice of words, his choice of subject, his thoughts, and his attitude towards others? How important is his word choice in answering all of these questions?
11. Read carefully Prospero's speeches at IV i 148-163 and V i 33-87. Who are

they addressed to? What is he telling us? Could he have said it more briefly? What are we to infer about his character from his choice of words, from his choice of subject, his thoughts, and his attitude towards others?

(Questions 10 and 11 invite you to describe the ways in which the speech of Caliban and Prospero differ. Can you make a list of the ways?)

12. After your close reading of Caliban's speeches, would you say he is as reprehensible as Prospero makes him out to be? After your close reading of Prospero's speeches, would you say he is as justified in his terrible plans for revenge as he thinks he is? The answers to these questions bear on the meaning of the play. Notice how your answers to them use the information you now possess about the use of dramatic speech to reveal action and motive in the past and present, and the use of style of speech to reveal character.
13. Formulate a series of statements which you believe reveal the meaning of the play.

Group C, History
Play No. 3
Emphasis: Language

RICHARD II

OBJECTIVES:

The role of Richard has attracted the greatest Shakespearean actors, partly because in Richard Shakespeare created a character who loves language, loves to speak it, and loves to play with it. Richard's speeches tend to reveal his character and give his commentary on the action rather than convey the action itself. What Richard thinks is both interesting and revealing. A guided study of dramatic speech and soliloquy in Richard II will enable the student to:

1. explain how speech reveals character,
2. explain how Richard's actions are figured in his speech,
3. describe the organization, development, use, and importance of two famous soliloquies in the play, and thereby
4. explain how structured speech reveals character, provides commentary, and expands meaning.

PRE-REQUISITES:

Successful completion of one of the modules in this course which emphasizes plot and one which emphasizes character.

INSTRUCTIONAL ACTIVITIES:

Required:

1. Read the "Introduction" and the play in Harbage, The Complete Works.
2. Read the essay "Richard II" in Shakespeare: Modern Essays in Criticism, pp. 167-187.
3. Answer the Study Questions attached to this module.

Optional:

4. Describe what Richard does in the play. Explain what the main line of action in the play is, whether Richard initiates or responds to action, and what Richard's responses to threats are. After you do this, get out your text and look up the passages which provided you with the information to make the explanations. Examine the passages carefully to determine whether Richard speaks at length or not, whether his speeches are responses to the actions of others or not, and whether his speeches do more than merely keep the plot moving. If more, what do they do and how do they do it?
5. Make a graph which shows visually the fortunes of Richard. Chart the progress of his downfall in chronological sequence. Label the major points of failure by indicating what the failure is, who is responsible, and what speech best explains or reveals the failure.
6. Explain the ceremonial quality of Richard's speech and its function, locate and explain the structure, function and importance of dialogue which mirrors action, describe the organization, development, use and importance of Gaunt's deathbed speech (II i 31-68) and Richard's soliloquy in prison (V v 1-66), and explain how Shakespeare's use of structured speech in this play reveals character and contributes to meaning.

RICHARD II

POST-ASSESSMENT:

Write out answers to activity 5 to your Instructor's satisfaction.

REMEDATION:

If you cannot manage activity 5, consult your Instructor.

RICHARD II

Study Questions

1. Re-read slowly and aloud Richard's speeches in Act I. Identify those that show Richard in a position of command. In those speeches, explain precisely what Richard says. Does he say the ideas more briefly and exactly than you did, or does he amplify and embellish his thoughts?
2. Re-read slowly and aloud Richard's speeches in Act III, scene ii. Answer the same questions as in question 1 above.
3. How would you describe Richard's view of himself? What is his view of the kingly position? Explain in what way Richard's style of speech contributed to your answer to this question.
4. Re-read Richard's speeches in Act III, scene iii, and Act IV, scene i. What does he describe? Can you locate any speeches in which an action illustrates the thought? (See III iii 178-183; IV i 181-189; IV i 264-302.) Why is the action (descending; grasping the crown; looking in a mirror) appropriate for his situation as King at the moment?
5. See Richard's speech at IV i 195-199. Use your footnotes to identify all the meanings of the word "care." What does Shakespeare accomplish by having Richard pun on the word at this serious moment?
6. Turn up Gaunt's death bed speech at II i 31-68. Identify the major thoughts in it, the order in which they occur, and their appropriateness to the condition of England at the time of Gaunt's death. After you have done this, identify what yet remains to be explained in the speech. Several hints: does Gaunt use any language which says more than it appears to? Why is the order of the thoughts important? Who would the speech appeal to? What is the real function of the speech?
7. Re-read Richard's soliloquy in prison, V v 1-66. Answer the following questions:
 - a. What causes him to reflect at this time?
 - b. Who does he imagine a dialogue between?
 - c. What does the fact that he imagines a dialogue suggest about his character?
 - d. What are the main thoughts in the speech?
 - e. In what order do the thoughts occur? Does the order suggest an analytical, highly ordered thought process at work, or another kind? If another, describe it.
 - f. What does the soliloquy reveal about Richard's understanding of his own nature? Has he always understood it, or has he only recently arrived at it?
 - g. What is the effect of having his murder follow immediately after the soliloquy?